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Make-overs from

**LEATHER
FUR and
FELT**



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MAKE-OVERS FROM LEATHER, FUR, AND FELT

by

CLARICE L. SCOTT, *clothing specialist*

Old materials that can be renovated—cast-offs that can be used again to save buying new are to be found in almost every home. They may be things you've overlooked because they are not the sort that are ordinarily repaired or sewed at home—but many are quite as easy to handle as cloth. So search your attics, trunks, all places where things too good to throw away have collected over the years. Examine clothes hanging on out-of-the-way hooks...they may be the very things to fill some present need at little or no expense.

There's old leather...you'll find it in sports jackets too badly soiled or worn in spots to go places, handbags with broken catches or worn corners, shabby

brief cases, stained or rubbed belts, broken suspenders even old leather chair coverings.

There's fur...most expensive of all clothing materials and prized for its warmth. Fur collars and cuff from old coats, fur pieces and jackets, and muffs worn and bare in spots, are often stored away in attics. Instead of letting this old fur go to waste, you can renovate and use it again to make clothes warmer and more attractive.

There are old felt hats, both men's and women's...thrown aside because they have lost their shape and look faded, or the style is out-of-date. Yet, the felt in them is often good and can be re-used in many ways

New Life for Old Leather

Leather articles slightly worn or faded can often be restored and used for a longer time. Rubbed corners and edges of smooth leather belts, handbags, or luggage can be touched up with Bostonian cream, leather renewer, or a combination dye and polish of matching color. Suede articles can be brushed clean with a stiff brush or very fine sandpaper, then brightened with suede dressing of matching color.

If you have leather articles of no use as they are, but well worth making over, rip them apart. In pieces they can be thoroughly cleaned, dyed if necessary, polished, then made into something usable.

You can get products for restoring leather at shoe-repair or shoe-findings shops.

Cleaning

Smooth leathers can usually be cleaned successfully with a damp cloth and saddle soap. For smooth leather handbags and nonwashable gloves, there are special cleaners that help to cover blemishes and restore luster.

Suede not badly soiled may be cleaned with a rubber sponge, art gum, or a cloth dampened slightly with cleaning solvent such as carbon tetrachloride. To remove shiny spots use a stiff brush or extra-fine sandpaper.

Badly soiled leathers, smooth or suede, can be washed in mild lukewarm suds. Use cake soap with an

oil base, or a jellylike oil soap sold in hardware stores. Scrub stubborn places with a brush.

If leather is to be redyed, scrub off the finish which keeps leather from taking the dye evenly. Use a brush and cleaning powder, if necessary. If leather has been painted, as chair coverings and inexpensive handbags often are, remove the paint with paint-brush cleaner. Then wash and rinse.

Do not squeeze or wring leather. This makes wrinkles that are hard to remove. Instead, lay the wet leather on unprinted absorbent paper with newspapers underneath and press out the water by rolling with a smooth glass jar. Place leather on fresh paper and let dry. Before soft leather is bone dry, work between the hands or pull gently to soften it.

If leather is to be dyed, this should be done while it is still damp.

Dyeing

While rubbed edges on pocketbooks, belts, and luggage can be touched up with matching polish, leather that is faded, streaked, or spotted will be improved with leather dye. Two kinds of dye are made—one for smooth leathers and one for suedes.

Dye spreads more evenly if applied while the leather is damp. When almost dry, brush suede, but rub smooth leather with a soft cloth. If the color is not even or dark enough, dye the leather again. Some-

times three or four coats are needed. Before the leather is entirely dry, soften it by working between the hands or pulling gently.

Renewer and Dressing

As a last finish for smooth leather, use leather renewer. It enriches the color, softens and polishes the leather, and keeps dye from rubbing off. It also makes a water-resistant coating on the leather. Renewer is a creamy liquid made primarily for covering up the scuffs and stains on children's shoes.

If your leather is suede, a final coat of dressing rubbed on in one direction only, will brighten it and keep the dye from rubbing off. This dressing is a thin liquid that comes in a range of colors. When the suede is thoroughly dry, brush it with a stiff brush in the direction opposite that used in applying the dressing. This lifts the nap of the leather.

Pressing

As a finishing touch to leather that has been washed and dyed, or to sharpen corners and folds in hard leather, press with a warm iron. Do this only when the leather is dry. Heat plus moisture hardens leather. When possible, press from the wrong side. Cover with a piece of paper and press quickly with an iron about as hot as for silk.

To press seams open in articles of soft leather, pound them lightly with a hammer.

Cutting, Sewing

Cut hard leather with a razor blade. Soft leather can be cut with shears the same as cloth.

Before cutting, check the fit of a pattern carefully so you won't have to rip after you've stitched the garment. Stitching in leather makes small holes that are there to stay.

A leather or harness punch is useful when you want to make holes for lacing parts together.

Soft leathers are easy to sew on a home machine. Use a larger sized needle than for ordinary sewing. And lengthen the machine stitch so the needle holes will not be so close together that they weaken the leather. To prevent scuffing by the feed dog, put a piece of smooth paper beneath the leather as you sew. However, you will then have to help feed the material. After stitching, rip off the paper, tearing away one side, then pulling out the other so as to leave no paper bits under the thread.

Thick or hard leathers may be sewed by hand with a backstitch. It is strong and looks like machine stitching. To make hand stitching easier, first stitch with an unthreaded machine. Use a strong needle.

To sew leather by hand, use buttonhole twist, heavy-duty or linen thread. To make thread stronger and to keep it from cutting the leather, wax by drawing it over a cake of beeswax.

Hard leather is sometimes easier to manage if damp. You may even want to soak leather and sew it while wet. Soaking also makes leather more flexible for covering button and buckle molds.

After sewing, either by hand or machine, apply renewer to the seams of smooth leather—dressing to suede. This makes stitching blend in better with the leather. Also touch up cut edges of leather which are of lighter color.

Repair for Damaged Leather Articles

Repairs may make old leather articles wearable again. In jackets, cuts may be overhanded together and reinforced underneath. Leather patches may be put on underneath small holes with leather cement. For larger holes, use sewed-in block patches. Press seams of the patch open as described under Pressing.

To repair small holes at glove finger and thumb tips, cut a strip of leather from the top edge of the gloves for patches and put them on with leather cement. Or, rip and clip off the worn tips, using them as patterns for cutting new ones. Reseam, to match other seaming.

Leather from worn gloves is useful for trimming and strengthening children's mittens and gloves, and for elbow patches on jackets and play coats. It may also be used for binding edges on sleeves and jackets of garments that get hard wear.



When you're sewing soft leather, flatten seams by pounding them open with a hammer instead of pressing with an iron. Use the hammer lightly.

Making Old Fur Serve Again

Fur of good quality can be cleaned, cut, and re-worked at home quite easily. Small or odd-shaped scraps of fur can be matched and pieced, and the seams won't show if you match the flow of the fur.

Cleaning

To clean fur, dampen corn meal or sawdust with a dry-cleaning solvent such as carbon tetrachloride. Rub this well into the fur with your hands. Then shake, brush, and air the fur.

If badly soiled, small pieces of good-quality fur can be washed in warm suds. Use a mild cake soap with an oil base or a jellylike oil soap. Rinse. Squeeze out as much water as possible, for an excess of water in the pelt hardens it. Hang the fur up by the edge so air can circulate on both sides as it dries. If the skin hardens, work between the hands before it is dry. When thoroughly dry, shake and brush until the fur is fluffy.

Softening the Pelt

To soften old pelts that feel a bit dry and hard, first tack the fur to a board, skin side up. Rub well with thick suds of oil soap, taking care that there isn't enough moisture to soak through to the fur side. When dry, remove the fur from the board and work the pelt between your hands. This makes the skin softer and helps stop shedding of hair.

Dyeing

White fur or badly faded fur may be dyed to improve and make it more usable. Use hair dye, following the directions on the package. For best results, dip fur in the dye. Wash, squeeze out all extra moisture, and let dry. Shake and brush.



To glaze fur, dampen it slightly, cover with tissue paper to absorb the moisture, and run a hot iron quickly over the paper. Work in the direction that the hair grows.

Glazing

Glazing gives fur a sheen and makes it look alive. Brush and comb the fur well. Lay it out flat, and with a damp sponge stroke the fur lightly in the direction that the hair grows, that is, with the flow of the fur. Be careful that no water penetrates to the skin. Cover fur with tissue paper to absorb and keep moisture from the skin. Run a hot iron very quickly over the paper. Lift paper and run iron quickly over the fur—again with flow of fur.

Cutting, Sewing, Finishing

To cut fur, first mark your pattern with tailor's chalk on the skin side. Cut through the pelt with a razor blade—also from the skin side—and pull the piece apart. Shears would cut the hair.

To join two edges of fur, first match the flow of the fur. Then with the fur sides together, push the hair away from the edges. Sew with close overhand stitches. Use a fine needle so as to make only little holes.

To reinforce old fur where it may be strained, as in the backs of mittens, sew a thin layer of cloth to the pelt with tailor's tacks.

Fur usually needs a layer of padding next to the pelt side to make it look better and wear longer. Use soft material such as outing flannel or cotton wadding and tack with tailor's tacks to the pelt.

If fur is to be sewed to cloth, attach tape about one-half inch wide to the edge of the fur. To do this, lay the tape against the fur side, push the hair back away from the edge, and overhand tape and pelt together. Turn the tape over to the skin side and sew through the tape close to the fur when attaching to a garment.



Seams won't show if you're careful to match the flow of fur. With fur sides of the matched pieces together, push the hair away from the edges, and sew with close overhand stitches.

Re-using Old Felt

Felts are made of fur, wool, or cotton. Many attractive and useful things can be made of the fur and wool felts. As a rule, cotton felts are not worth re-using, except perhaps for trimming.

Cleaning

Discarded felt hats are often worn so little that brushing with a stiff brush or fine sandpaper is all that's needed to remove dust and brighten them. If faded, they may be turned wrong side out. Most of the soil on the wrong side is on the sweatband, which you will remove. However, if the band is good leather, it too can be renovated and used again.

Grease spots come out of felt with dry-cleaning solvent. Badly soiled hats may even be dipped in the cleaner. Or, good-quality felt can be washed like woven material in mild, warm soapsuds, though this takes out some of the stiffness. Handle felt gently, as there's always danger of breaking or pulling it apart with rough treatment. However, thin or weak spots can be reinforced underneath with press-on mending tape, attached when the felt is dry.

Blocking and Molding

Felt may be stretched, shrunk, or molded with steam and a hot iron. To flatten a felt hat for making over, fold the hat in half. Cover with a wet cloth, steam, and shape with the hands. When flat, let dry, then brush.

To round felt slightly, as for the back of a hat or the toes of slippers, run a gathering thread along the edge to get the right size. Put the felt over a padded mold such as a bowl or earthen dish and steam-press. The fullness will shrink in, leaving the smooth shape you want.



To shape felt for the back of a hat or toes of slippers, first gather along the edge to make the size right. Then put over a padded bowl and shrink in the fullness by steam pressing.

To make long straight strips of felt for bandings, lacings, or suspenders, cut a strip of the right width round and round the hat. Pin the curved strip straight on the ironing board with the inside curve taut. The other will be rippled. Steam-press. Trim away any uneven edges after pressing.

Cutting and Sewing

Felt can be cut and sewed as easily as cloth—by hand or by machine. There's no raveling, so seams need no finishes. However, wearables such as bedroom slippers and mittens must be roomy so there will be no strain on the felt. As a safeguard, reinforce them with cloth, leather, or another layer of felt.

Felt that is to be reinforced by another layer can be pieced if necessary by overhanding two cut edges together. Or, for a more professional job, join with stoting stitch. This joining is flat and when steamed and brushed, the stitches are scarcely noticeable.

Strong, warm materials suitable for bedroom slippers, children's headwear, or handbags, can be made by quilting together two layers of felt or a layer of felt and one of cloth.

Edges of felt articles can be strengthened with cloth bindings or facings, with leather appliques, or with another layer of felt plus rows of stitching.

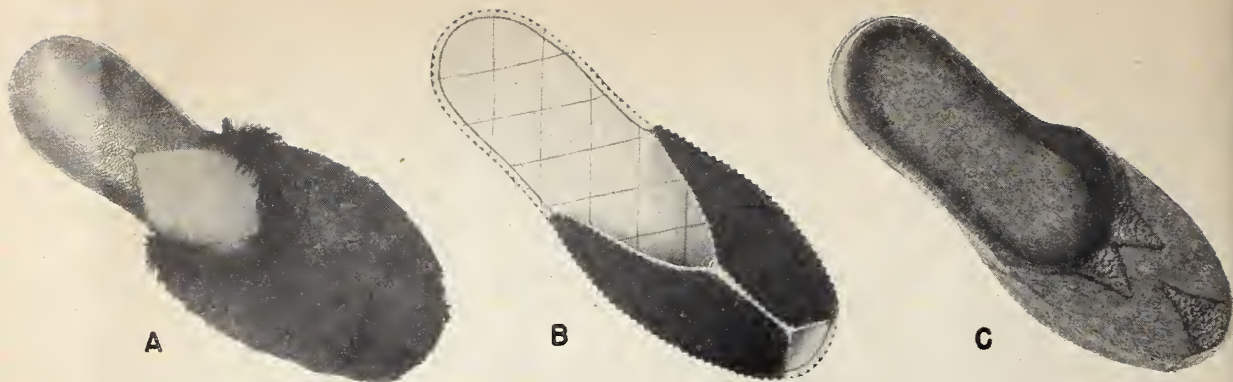
For a neat edge finish for accessories such as mittens and slippers, cut with pinking shears.

To Make Patterns

Each square in the pattern diagrams represents 1 inch. On plain wrapping paper draw lines 1 inch apart in each direction. Then carefully chart patterns as illustrated on the following pages.



To straighten a strip of felt, cut round and round from a hat, pin it straight on ironing board with the inside curve taut. Steam-press to shrink and flatten the rippled outer edge.



Fur Scuffs

An old fur collar, a felt hat, and a leather purse may be combined to make sturdy winter scuffs (A).

Use a commercial pattern, or make a pattern by the diagram shown. Before cutting into good material, check the fit by making a trial slipper of cardboard and firm cloth.

For each scuff, cut one sole from leather, one from felt, one from cardboard. Overhand leather sole and heel wedge together with strong waxed thread. Make an inner pad by tacking layers of cotton to the cardboard, adding extra layers for the heel. Lay this on the leather sole. Cover with a felt sole reinforced with leather at the heel, as illustrated. Overhand felt sole to the leather wedge and sole.

Make vamps with felt inside, fur outside. Overhand toe darts together. Overhand a felt and a fur vamp together along the instep edge. Finally, overhand first the felt, then the fur vamp to the sole.

Felt Scuffs

Two old felt hats will make a pair of practical scuffs (B). Make a pattern, test it for fit, and lay on the felt which has been pressed flat.

Cut two soles from each hat. If hats are of different colors, use the darker felt for bottom soles—the lighter for inner soles. Trim edges of the light-color felt with pinking shears for a decorative edge finish. Quilt layers of cotton padding to the felt inner sole—then stitch the two soles together around the outer edge.

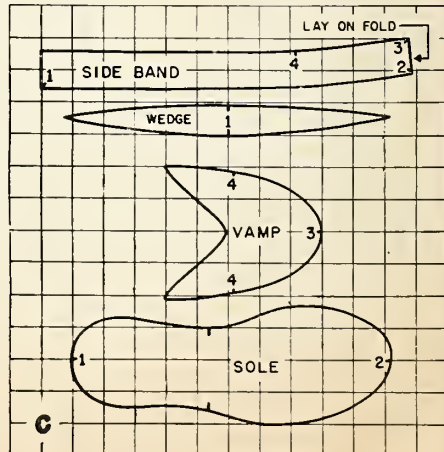
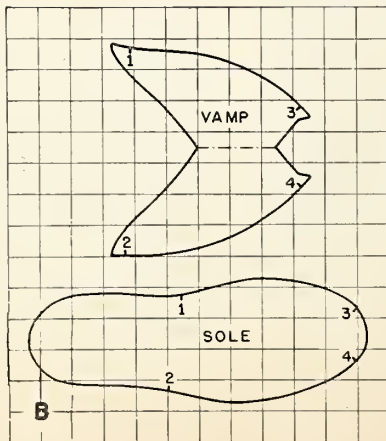
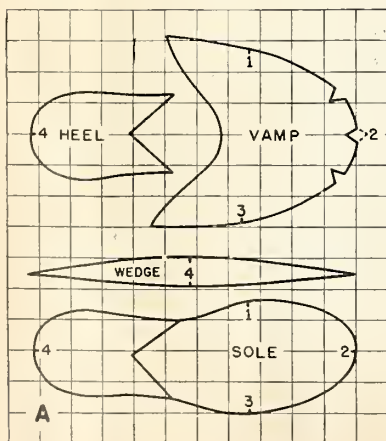
Cut two vamps from each of the hats. These will probably have to be pieced unless the hats are extra large. Piece the inside vamp anywhere except center front. For a flat seam, join the cut edges with overhand or stoting stitch. The outside vamps may be cut in two sections and sewed to the inside vamp as illustrated to avoid piecings.

Reinforce the instep edge with tape, then sew vamp and sole together by machine.

House Slippers

A hard leather handbag and a man's fur felt hat may save buying new house slippers (C). To make a pattern right size—trace around a well-fitting pair of flat slippers. Or trace around your foot, adding a little extra length for toe comfort.

Cut two soles of leather, two of felt, and two, slightly smaller, of cardboard for inside stiffening. From





D



E



F

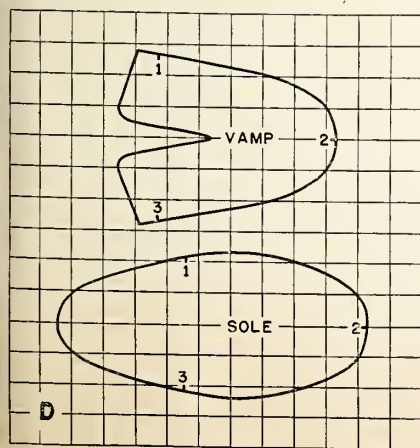
leather, also cut heel wedges, banding to go all around the slippers, and reinforcements. Bands may be part felt if there isn't enough leather.

To make the slippers, overhand the heel wedges to the leather soles, using heavy thread—waxed for extra strength. Make padding for the soles by basting cotton wadding or wool scraps to the cardboard insoles. Make the heels extra thick—the depth of the wedge.

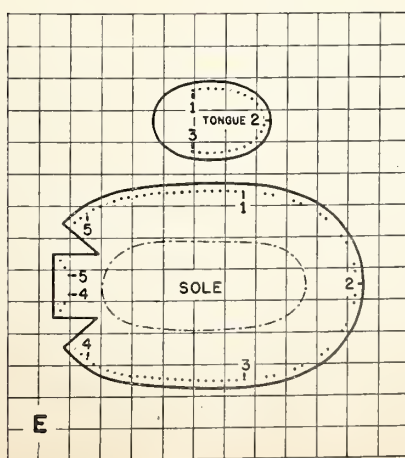
Lay the pads on top of the leather soles, cover with felt insoles, then overhand felt and leather edges together. Overhand the side band to the soles. Then, with leather reinforcements stitched in place, join the felt uppers to the banding.

Cloth-Lined Felt Scuffs

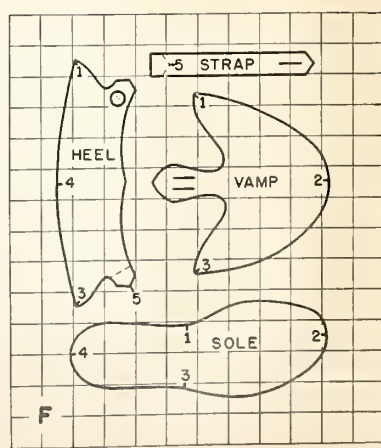
A big felt hat can be re-used to good advantage in easy-to-make scuffs (D). From felt, pressed flat, cut two soles and two vamps. Also cut two soles and two vamps of colorful woven material such as plaid gingham for lining. Quilt felt and cloth together, bind edges with the lining material; then sew vamps and soles together by machine just inside the binding.



D



E



F

Child's Leather Moccasins

A large leather handbag can be made into indoor moccasins for a child (E). To make a pattern, draw an oval around the foot, allowing extra for toe room. Add 2 inches all around for the sides of the shoe. Before cutting into the leather, make a trial moccasin from a piece of thick goods.

Cut one moccasin from each side of the bag. With a leather or harness punch, punch holes around the top edge of the moccasin and the tongue, as shown in the diagram. Run shoestrings or narrow leather strips through the holes, joining the two parts, and tie at the back.

Child's Suede Slippers

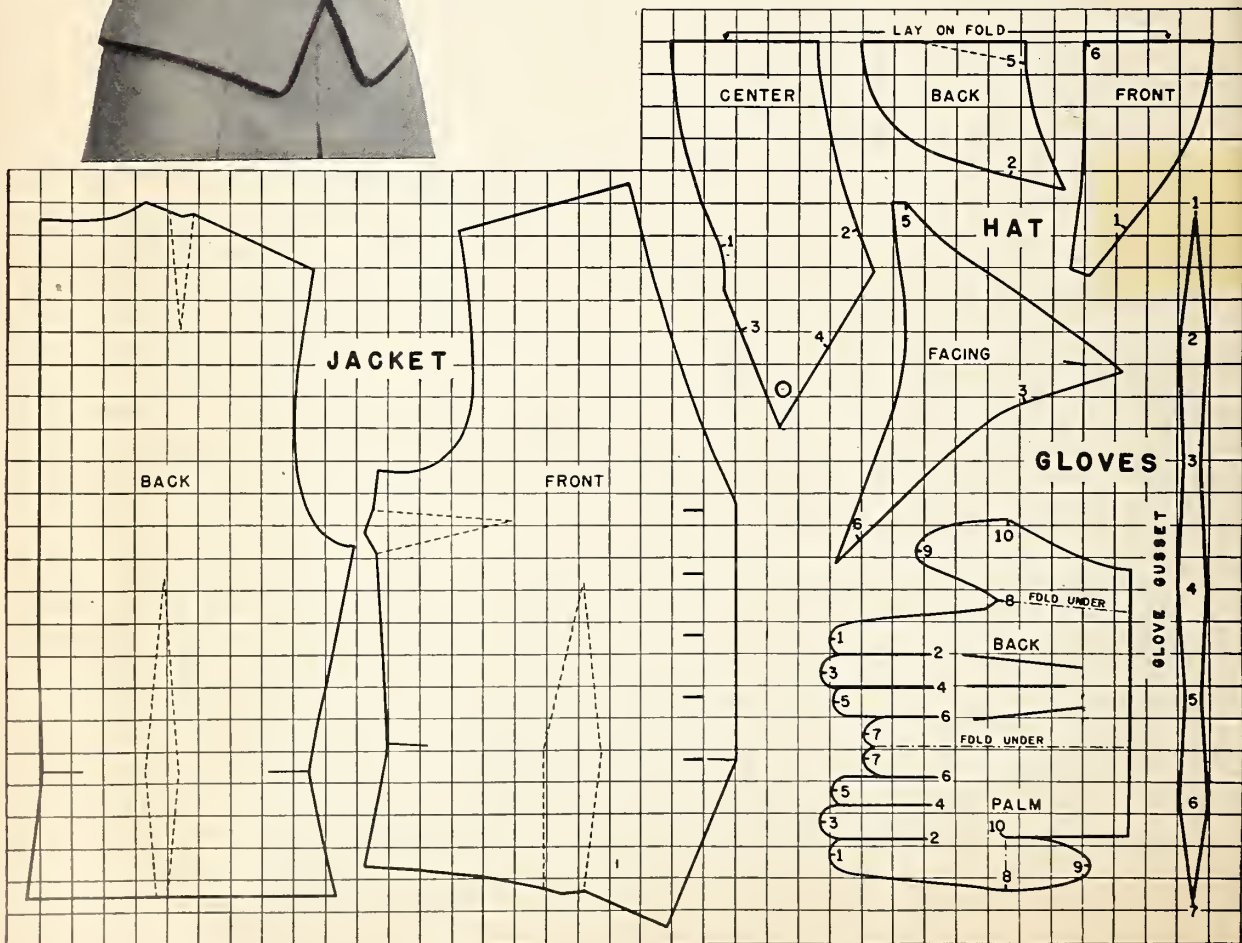
Sleeves left after making over an old suede jacket were used to make the child's indoor slippers shown (F). The leather was scrubbed and dyed dark brown. Uppers were made with suede side out so the slippers would be smooth inside and easy to put on. Soles, made double with smooth side out, have cotton wadding and crinoline inside for stiffening. Straps and edges of the uppers were faced with inexpensive gros-grain ribbon to prevent stretching.

Girl's Weskit Set

A pouchy handbag made of thin leather, and an outgrown coat were transformed into a weskit, hat, and gloves for a schoolgirl. The London tan leather of the bag was scrubbed, dyed dark brown, and given a final coat of polish that dyes as it shines. The leather was then cut into binding strips about $\frac{3}{4}$ to 1 inch wide. These were joined by overhanding, pressed lightly, with paper between leather and iron, and given one more coat of polish to make the joinings less noticeable.

Bindings were creased in the middle and pressed. With right sides of the binding and weskit together, they were basted and seamed. The edge of the leather had to be stretched the same as cloth binding to make it fit smoothly around neck and armhole curves.

On the inside of the jacket the leather binding was not turned under—just held in place with hand stitches taken in the seam line from the right side. Dry pressing with the iron from the wrong side gave a smooth, flat finish.

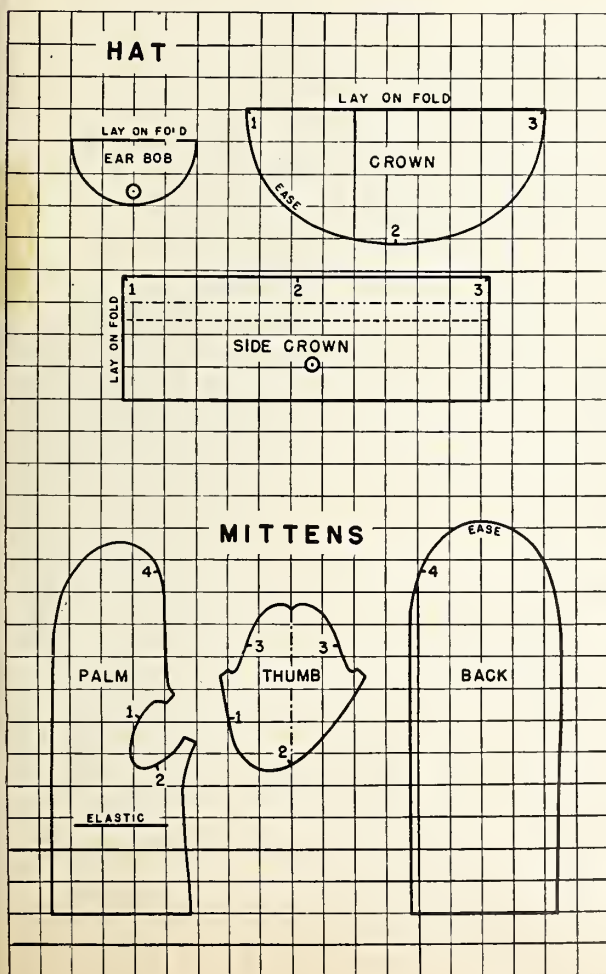


Hat and gloves, like the weskit, were bound with leather. Since the hat had to be faced, the strip of binding was seamed first to the edge of the hat, then to the facing. The facing was turned to the inside of the hat and the fold at the center of the leather strip was pressed to make a sharp crease.

In making the gloves the pattern was first marked on the unnapped side of the goods with a finely sharpened white pencil—the kind used for marking pattern perforations. Then, before the gloves were cut out, the material was stitched by machine just inside the pencil line. With this stitching, the material keeps its shape when cut. There is no fraying, and outside or inside seams can be small, yet strong.

Girl's Hat and Mitten Set

Pieces of old fur and scraps of bright coating can be used to good advantage in a warm hat and mitten set for school girls. It makes no difference how small the pieces of fur. There can be any number of seams.



Use commercial patterns or make your own by the diagrams below. Be sure to check their fit before cutting into good materials. A good plan would be to cut a trial hat and mittens from some old cloth.

Cut and piece fur for backs of the mittens and the detachable earbobs—matching the flow of the hair so seams won't show. Join by overhanding. If this is done carefully the fur will look like one piece. For palms and thumbs of the mittens and the hat proper, use scraps of thick wool coating, wool remnants, or lightweight goods quilted together. Line with soft napped material for extra warmth.

Tack the mitten linings in place here and there along the seams so they won't pull out when the mittens are jerked off. Turn in and slip-stitch linings to mittens at the wrist edges.

Sew cord ties to the earbobs on the hat.

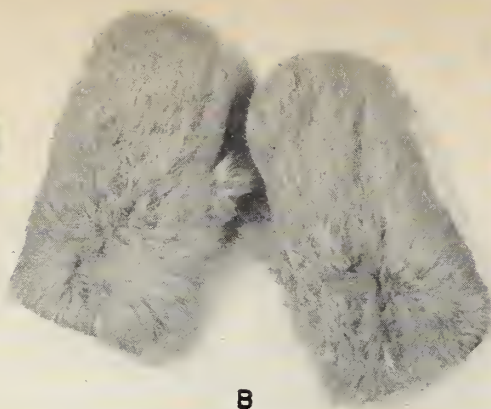
With the earbobs made to snap on, they can easily be twirled around on the snap and tied on top of the hat when not needed.

Sets like this give the touch of color that's needed when coats are dark or neutral.





A



B



C

Fur-Lined Mittens

Short-haired fur that is worn and faded is still good for lining mittens, caps, or even jackets.

For the mittens here (A) the outside was cut from wool cloth—the inside from old fur. Fur linings use up hand space, so the cloth part was cut larger than it would be ordinarily. Mittens and linings were seamed—the cloth part by machine with decorative hand overcasting, the fur by overhanding. With linings in place, wrist edges were turned in and slip-stitched together. Fur cuffs were made by turning back the edges.

Fur Mittens

Big fur cuffs from an old coat plus woolen left-overs, and you may have a pair of warm bunny mittens for a schoolgirl (B). Use a simple commercial pattern, or cut your own by the diagram here.

The fur in these mittens was in fairly good condition except for soil and worn corners. Corn meal dampened with cleaning solvent was used to clean the fur; then the fur was brushed and aired. On the skin side, the

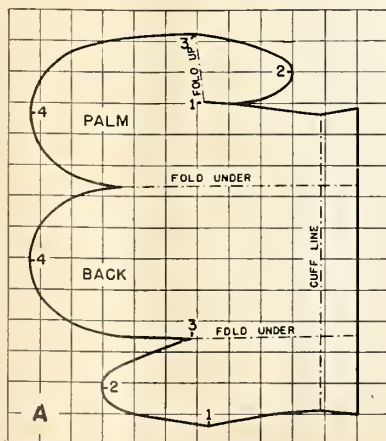
mitten pattern was drawn, avoiding worn places, and cut out with a razor blade.

With fur sides together, edges of the pelt were joined by overhanding. For linings, another pair of mittens was made from colorful wool cloth. After the linings were put in place, the wrist edges of the cloth were turned to the outside, folded, and hemmed down over the fur. This saves wear on the fur and adds a touch of color.

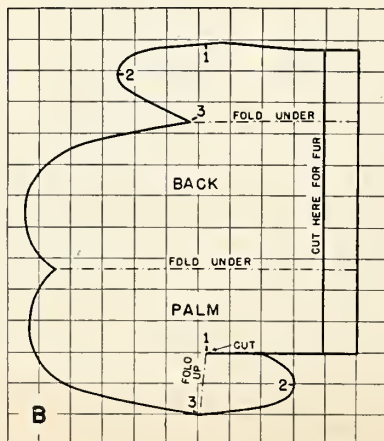
Leather and Fur or Cloth Mittens

A short-haired fur collar, leather from an old jacket, and wool coating can be combined in different ways to make warm mittens. Cut a pattern by the diagram, and make mittens either one-piece or two-piece, of all leather, fur and leather, or cloth.

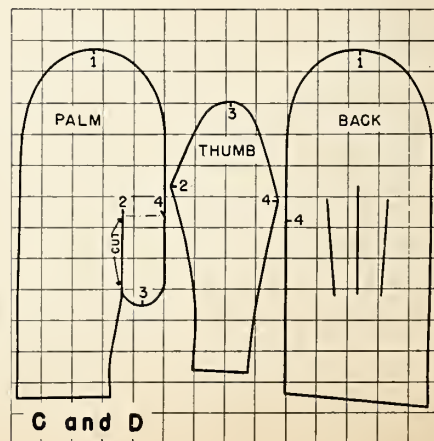
The mittens shown (C) were made with a fur back and leather palm and thumb. The leather had been dyed dark brown to blend with the fur. Outside seams were used on the thumb and palm, but the seam joining fur and leather had to be inside. A seam like this may be uncomfortable if left uncovered, so a half-lining of soft, warm cloth was put in.



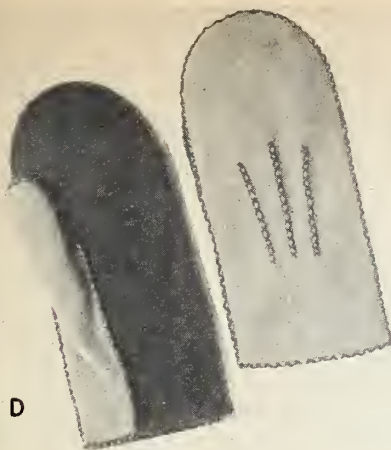
A



B



C and D



E



F



From the same pattern, mittens were made, using some of the same jacket leather, with suede side out for the palms, and napped wool coating for backs and thumbs (D). The wool—a drab beige color—was dyed a warm green. Outside seams were basted by hand to prevent slipping, stitched by machine, then overcast first in one direction, then the other, with brown wool yarn. Three decorative ribs were made on the mitten backs by pinching up the wool and overcasting to match the edges.

Man's Leather Mittens

Good parts of a discarded leather jacket can be made into mittens for the man of the house. Make a pattern by the diagram and check the fit by first making it up in old cloth such as overall denim.

Mittens shown here (E) were made from a shabby-looking old suede jacket. The leather was scrubbed clean, dyed darker brown, and given a final coat of suede dressing. As the suede was reasonably soft, seams were stitched by machine. The seam across the back and between the first two fingers is lapped for smoothness; others are plain outside seams. All were caught

together with invisible hand stitches to prevent slipping when sewed by machine.

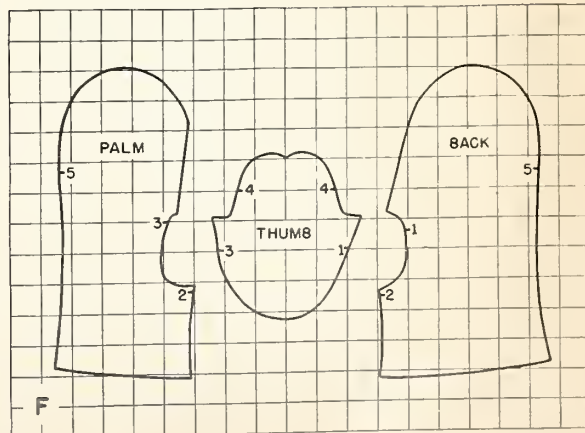
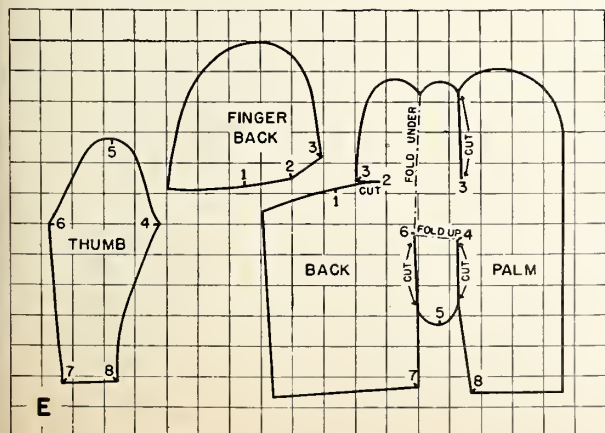
As a finishing touch, the mittens were given another coat of brown suede dressing to improve the appearance of seams and cut edges.

Felt and Knitted Wool Mittens

An old felt hat and a pair of wool bobby socks worn in toes and heels can be made into a pair of warm mittens for school (F). Use the hat for backs of the mittens. Cut palms from the sock tops so the ribbed cuffs will serve as wristlets. Thumbs may be either felt or knit. Machine-stitch along the edge of knit parts to keep them from raveling.

For novelty, trim edges of the felt mitten backs with pinking shears. Turn under and sew the knit palms to the felt backs with hemming stitches; then join the two with decorative wool overhanding.

To make wrist fit closely, run a drawstring through the knit ribbing. Make drawstrings by twisting or crocheting wool yarn. Felt, clipped and rolled, makes neat tassels for the ends.





Fur-Trimmed Bonnet and Mittens

Fur left-overs may be old, faded, and shedding, but they can often be renovated to serve again.

The old fur on the bonnet and mitten set here was about 15 years old. It had been a large fur collar, and was worn in spots and faded. Numerous dry cleanings had made the pelt dry, and the fur was shedding.

Hair dye was used to restore the color—directions on the package were followed exactly. Then the fur was washed, also in accordance with dyeing directions. When dry, the pelt side was softened with oil soap-suds, allowed to dry again, and worked between the hands to make it supple. Then the fur was glazed. Piecings were necessary to make trimming bands of right size and shape, but seams didn't show because the flow of the hair was carefully matched. Edges were finished with tape for sewing to the cloth.

Old blue coating, dyed blue-green, was used for the bonnet and mittens. Good parts of an old rayon coat lining were used to line them.

Felt and Leather Bag

A man's fur felt hat and a wide leather coat belt were combined to make an attractive and practical handbag. The hat had not been worn much because of poor fit. A little brushing and dry-cleaning solvent put the felt into good condition; then it was steam-pressed flat, ready for cutting and making over.

The two sides of the handbag were cut from the felt, seamed at the bottom, then tucked as illustrated along the top. Strips of leather were cut from the old belt

for boxing the bag ends and for the handle. Leather for the rolls next to the zipper opening was cut from the old hat sweatband and dyed to match the belt.

The leather boxing was stitched to the bag ends and finished at the top with doubled tab ends—easy to grasp while opening the bag. The two strips of sweatband leather were seamed to form the rolls, then stuffed with cotton wadding. Ends of the rolls were closed with small circles overhanded in place. The zipper closing was overhanded in place where the rolls joined the felt, and a pull made for it from leather. The bag was interlined with cotton flannelette and lined with old rayon coat lining.

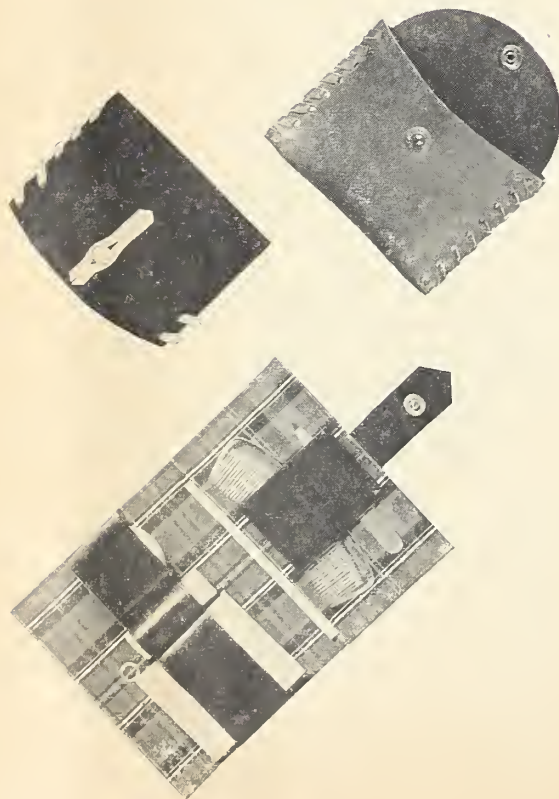
Leather and Cloth Bag

A leather bag with fastening broken beyond repair can often be made over into another style bag.

A drawstring style bag is adaptable to whatever size pieces of leather you have. To make the bag shown, natural-color leather, darkened through handling, was cleaned with saddle soap and then polished. The bottom of the new bag, the square pieces through which the drawstrings run, and pulls for the strings were cut from leather. Sides of the bag and drawstrings were cut from old corduroy.

In making the leather base of the bag, the corners were overhanded together with waxed thread. The cloth part of the bag was then seamed and fitted to the leather base. Leather tabs were stitched to the cloth to make a casing for drawstrings, then the top edge was folded to the inside and hemmed.

Old rayon coat lining was used to line the bag. A remnant will do, and it doesn't have to match.



Girl's Calot

Old felt hats can be transformed into calots for young girls. Hats with round crowns are easy to make over this way, but odd shapes are usable, too.

Steam-press the felt flat and cut in sections, as pictured. Make eyelets about one-fourth inch from edges with a leather punch. Lace sections together with colored felt, leather, tape, or shoestrings.

To make the top trim, wind a strip of lacing round and round, catching it as you wind. Or roll a rectangle of the felt, stitch it fast, and tack to the top of the calot.

Around the inside edge of the calot sew a strip of grosgrain ribbon to hold the shape. Ribbon from a discarded hat may be cleaned and re-used for this.

Felt Suspenders

Use two old felt hats for gay suspenders that give new life to old school skirts.

Make straight strips of felt, following the directions on page 5. If piecings are necessary, join seams with overhanding or stoting. Stitch to inexpensive grosgrain ribbon or strip of dress material a little narrower than you want the finished suspenders to be. This strengthens without making the suspenders bulky. If hats are in two colors, use one color felt in the center, the other on the edges.

Edges of the suspenders can be finished attractively with pinking, and touches of gay felt applique on the center strips will delight any schoolgirl.

In each of the four strap ends, work a buttonhole so the suspenders can be buttoned to the skirt.

Coin Purse

Odd pieces of leather and felt, even though small, can be used to make change purses.

Cut the leather or felt any size you want. Fold, punch eyelets with a leather or harness punch, and lace edges securely together with narrow leather strips. Put on a fastening. A button and buttonhole or strong metal snap will do.

Cosmetic Case

The lining of your good handbag will last longer if the little articles that usually soil and wear it out are arranged in a separate case.

Make one from the felt of a discarded hat or the leather of an old handbag. Line with gay cloth and sew on leather holders to fit your belongings.

Boy's Jacket Set

An old suede leather coat badly soiled and with holes at the elbows was renovated and turned smooth side out, to make this boy's sleeveless jacket and helmet.

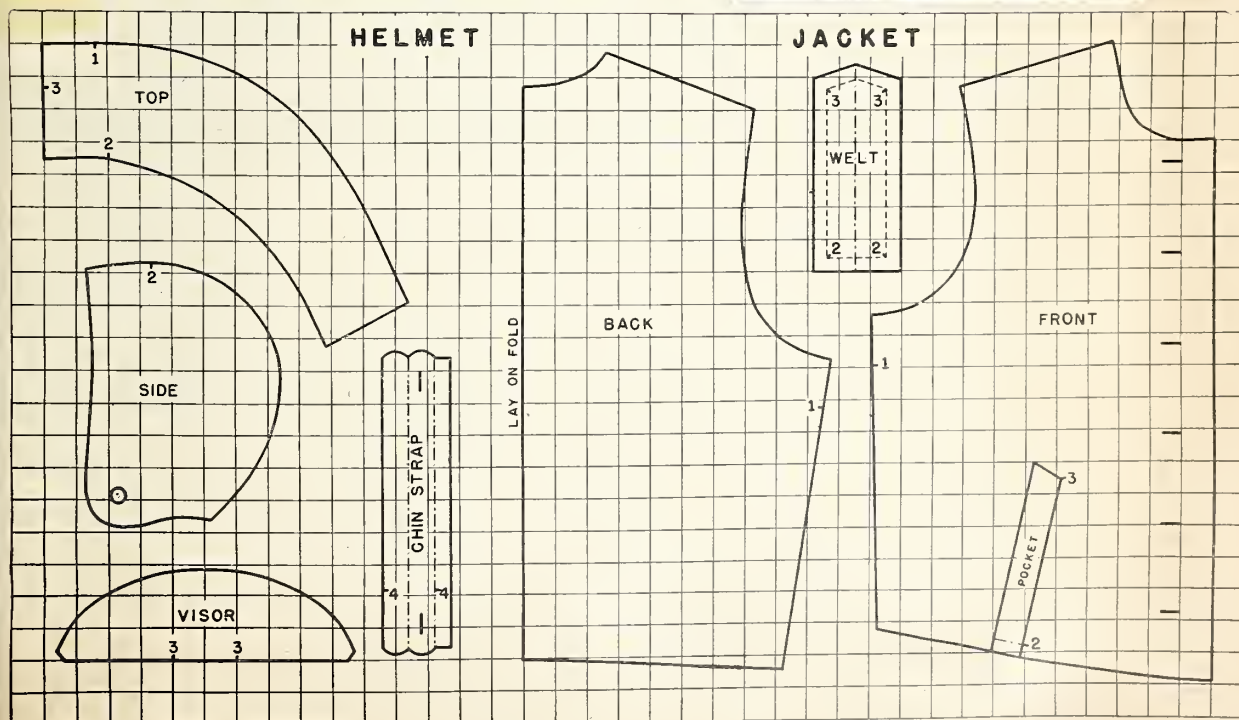
The old leather was scrubbed clean. Three or four coats of darker color dye were applied; then it was finished with a coat of leather renewer. This leaves a soft polish and helps resist water.

The back of the new jacket was cut from the back of the old one; the new fronts from the old fronts. Thus, the same pocket openings and front opening serve again. New pocket welts of leather and new inside pockets of rayon replaced the old worn ones.

Seams were stitched by machine just as if they were cloth. Instead of being pressed with an iron they were pounded open with a hammer. Seams were then stitched from the outside about one-fourth inch each side of the seam line. To keep the feed dog of the machine from scuffing the leather, paper was placed between it and the leather.

Edges of the jacket were turned to the inside and caught with hand hemming stitches to the under side of the leather so that no stitches showed on the outside. All edges were then stitched from the right side about one-fourth inch from the edge.

The lining, of plaid cotton outing flannel, was hemmed by hand to the edge stitching on the jacket.



Leather Belt

Men's old braided leather suspenders can be used for a belt to wear with sports dresses or slacks. The cut ends of the braided strips may be slipped between two layers of leather cut and shaped as illustrated. Stitch around the edges with small matching saddle stitches—making certain that all braided ends are secure and can't slip out.

For a fastening, cover a wooden button mold, or one of metal that has perforations near the edge for hand stitches. Some leathers stretch more smoothly over a mold if first soaked and softened in water. Cut a buttonhole with an eyelet end so the button will set smoothly. A final coat of polish makes hand-worked buttonholes blend into the belt.

Belt Fronts and Buttons

Leather from old handbags or hard leather belts can be cleaned, dyed, and re-used to make button-on belt fronts and matching buttons. The shapes of buttons and belt fronts may be varied to suit your taste. Two suggestions are shown.

For a belt front, use one or two layers of leather, depending on its stiffness. Stitch layers together by machine or hand. Cut eyelet buttonholes in ends of leather section and button to fabric portion of the belt. Make buttons by sewing layers of leather together and punching eyelets in the center.

If the leather is thin or soft, make buttons by covering metal or wooden molds. When covering metal molds, lay a circle of leather on top of the mold and stitch with plain stitches or backstitches through the holes. Then smooth the leather to the under side, fasten securely, and trim off the surplus.

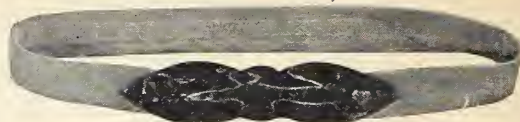
Felt Belt

Small felt hats or those made of small pieces can be made over into novelty dress belts at no cost.

Make any design such as the leaf shown here, and cut a pattern from stiff paper. Lay this pattern on the felt, mark around it with a sharp-pointed colored pencil and cut enough figures to make a belt the right length.



Belt made from braided leather suspenders.



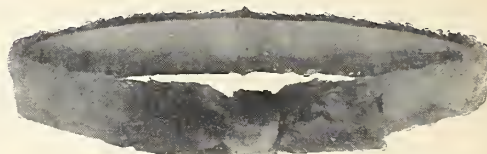
Cloth belt with patent leather front.



Novelty belt of small felt pieces.



Leather front and buttons from soft leather.



Belt from bits of fur pieced together.

Lap and sew the pieces of felt to narrow grosgrain ribbon or a strip of matching-color dress material. This takes the strain of wear from the felt. Or punch eyelets in the ends of the motifs and thread them onto flat braid or cord. A few stitches on the under side will hold the motifs in place.

Fasten a belt of this kind with a strong hook and eye such as furriers use, or if braid or cord is part of your plan, use a tie.

Fur Belt

Small pieces of old fur can be used to make a belt. Cut and sew together bits of fur so the hair flows toward center back on each side.

Finish the ends of the belt with a flat bow effect, as illustrated, with a button and buttonhole, or with a tie. Line with cotton wadding, crinoline, and heavy grosgrain ribbon.

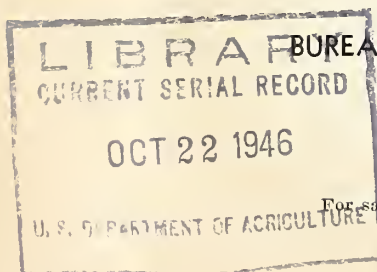
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